



Gunagrahi

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63

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The KALAJYOTHI & NADAJYOTHI Awardees



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Nadajyothi Sangeetha Nrithya Navaneetha
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and others.



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WISH YOU
A JOYOUS SANKRANTHI

CALENDAR OF EVENTS

BTM CULTURAL ACADEMY Presents the thirteenth

ARADHANA MAHOTSAVA SAPTHAHA from 17.1.2005 to 23.1.2005. Mon. 17th Jan
 5 pm: **"HARIDASA NAMANA"** by "Srividya Sudha" Troup : Directed by Vid.Dwaraki Krishna Swamy. 5.30 pm: **SRI PURANDARA DASA KRITHIS** by M.S.Sheela (Vocal), Mysore Srikanth (Violin), H.S.Sudheendra (Mridanga), G.S.Ramanujam (Ghata). Tue. 18th Jan, 5.30pm: **SRI MUTHUSWAMY DIKSHITAR KRITHIS** by O.S.Thyagarajan (Vocal), H.K.Venkataram (Violin), Satheesh Kumar (Mridanga), .N.Amirth (Khanjira).Wed., 19th Jan, 5.30 pm: **SRI THYAGARAJA SWAMI KRITHIS** by Panttula Rama (Vocal), M.S.N.Murthy (Violin), C.Cheluvvaraju (Mridanga), R.A.Rajagopal (Ghata). Thu., 20th Jan, 5.30 pm: **SRI SHYAMA SASTRI KRITHIS** by S.Shankar (Vocal), R.K.Sriram Kumar (Violin), Arjun Kumar (Mridanga), M.A.Krishna Murthy (Ghata). Fri., 21st Jan, 5.30 pm : **SRI MUTHIAH BHAGAVATHAR KRITHIS** by Suguna Purushothaman (Vocal), .Lalgudi Rajalakshmi (Violin), Ananthakrishna Sharma (Mridanga),.Sukanya Ramgopal (Ghata). Sat, 22nd Jan, 5.30 pm : **SRI MYSORE VASUDEVAACHARYA KRITHIS** by Sreevaisan J.Menon (Vocal), B.U.Ganesha Prasad (Violin), V.Praveen (Mridanga), Maheshwaran (Ghata). **Sun., 23rd Jan.: 9am : Aradhana, 9.30am : Pooja, 10 am : Pancharatna kritis, 11 am: Goshtigana & Mangalarathi.** 12.30pm :Guru Seva Concerts (by Artistes) Venue: Sri Ramana Maharshi Academy for the Blind, 3rd Cross 3rd Phase J.P.Nagar.

Sri Thyagaraja Gana Sabha Trust and Mukambika Talavadya Sangeetha Kalashale present Eka vaggeyakara sabha--compositions of Annamacharya at Sri Vani Vidya Kendra on 16th Jan. **Bharath Bharathi Sangeetha Seva Pratisthana** presents vocal by **T.S.Vasanthamadhavi** at the Indian Institute of World Culture on 21st Jan. at 6 pm.

Indiaranagara Sangeetha Sabha presents vocal by T.S.Pattabhirama Pandit & party at Purandara bhavana, 8th main, HAL 2nd stage on 22nd Jan. at 6 pm.

Kanaka Music and Arts centre presents vocal by R. Chandrika and party on 29th Jan.at 6 pm.at 7th block, 27th cross, Jayanagar, Adjacent to Ayyappa temple.

Raga Sudhalaya Charitable Trust presents vocal by Sumana Chandrasekhar and party at BEL Sri Ganapathy temple, BEL Colony, Jalahalli.

Sri Rama Lalithakala Mandira, 26-1-2005 10 am: Sri Thyagaraja and Sri Purandaradasa Aradhana celebrations at Devagiri Sri Venkateshwara Temple, in association with Devagiri Sri Venkateshwara Trust. 6 pm: Cultural programmes at the Sangeet Sabha in connection with the Republic Day.

೨೦೦೫ ನೇ ಸಾಲಿನಲ್ಲಿ ಚಾಮರಾಜಪೇಟೆಯ ವಿದ್ಯಾ ಇನ್ಸ್ಟಿಟ್ಯೂಟ್ ಆಫ್ ಪರ್ಫಾರ್ಮಿಂಗ್ ಆರ್ಟ್ಸ್‌ನಲ್ಲಿ ನಡೆಯಲಿರುವ ತಿಂಗಳಿಗೊಂದು ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಭಾಗವಹಿಸಲು ಇಚ್ಛಿಸುವ ವಿಶೇಷ ಸಾಧನೆ ಮಾಡಿರುವ ಉದಯೋನ್ಮುಖ ಸಂಗೀತ ಸೃಷ್ಟಿ ಕಲಾವಿದರು ಈ ಕೆಳಕಂಡ ವಿಳಾಸದಲ್ಲಿ ಸಂಪರ್ಕಿಸಿ: ಕಾರ್ಯದರ್ಶಿ, ವಿದ್ಯಾ ಇನ್ಸ್ಟಿಟ್ಯೂಟ್ ಆಫ್ ಪರ್ಫಾರ್ಮಿಂಗ್ ಆರ್ಟ್ಸ್, ಭಾರತೀಯ ಸಂಸ್ಕೃತಿ ವಿದ್ಯಾಪೀಠ, ೪ನೇ ಮುಖ್ಯ ರಸ್ತೆ, ಚಾಮರಾಜಪೇಟೆ, ಬೆಂಗಳೂರು-೫೬೦೦೧೮. ದೂರವಾಣಿ ಸಂಖ್ಯೆ: ೨೬೫೦ ೯೧೬೯, ೨೬೬೬ ೯೪೩೪.

ಜನವರಿ ಮೂರನೇ ವಾರದಲ್ಲಿ ನೀಲಾ ರಾಂಗೋಪಾಲ್ ಆಪರ ಮಾರ್ಗದರ್ಶನದಲ್ಲಿ ನಡೆಯಲಿರುವ ಶಾಮಾಶಾಸ್ತ್ರಗಳ ಮತ್ತು ಅಣ್ಣಮಾಚಾರ್ಯರ ಅಪರೂಪ ಕೃತಿಗಳ ಕುರಿತಾದ ಶಿಬಿರದಲ್ಲಿ ಭಾಗವಹಿಸಲು ಮೇಲಿನ ವಿಳಾಸದಲ್ಲಿ ಸಂಪರ್ಕಿಸಬಹುದು.

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The MS splendour



MS as Meera



MS with her husband T.Sadashivam



**MS engrossed
in study**



MS, a vainika too



Nobility of conception

Symmetry, samvad and an architectural mobilisation of material as in a squadron of soldiers marching in step with each other or jets flying in symmetrical formations, always present an eye-catching spectacle. The unison in steps of the military guards at the Lenin mausoleum at Moscow's Red Square would never fail to make one gaze in wonder. The eye is loth to turn away from the skydivers swimming in air in breathtaking patterns. The linear plantation of pine trees on both sides of the approach road to Srinagar in Kashmir is always a delight to watch. Even so is the melody rearing of some musicians. Their creations seem to derive their personality from a linear grace and symmetry, a compactness of design, execution and ideas. These qualities are, in a great measure, ingrained in, or shall we say, are first born in the soul of an untrained musician.

Conscientious, sound, training awakens them, makes them more explicit and concrete and an intelligent daily practice regulates their inflow, making it a matter of habit. When we say that style is the man, we have all these virtues in mind. A single-track style and untampered musical atmosphere was the gift from old musicians. Only a few of whom now remain. It would therefore be a memorable evening when unique and enviable stylists provide specimens of their hard earned, highly perfected art. Could any golden opportunity to cherish such an art be missed? Without fear of exaggeration, one could say that those old maestros are the pride of Indian music. An out and out traditionalist, such a musician, in all his long and distinguished musical career, will have blown the salubrious winds of musical health in all directions.

Through his of own example, he will be instrumental in stemming the rot of irresponsibility and profane and pleasure-seeking that has set in music and driven out divinity from it. There are a number of reputed musicians who subscribe to and have adhered to the traditionalist's cult of a pure raga, pure technique and pure conception.

There are a few stalwarts who have thrilled the music lovers with their fine art and luscious playing but only a few who have uplifted them through the nobility of their conception, chaste means and ends as the past maestros had.

-----Karnataka Kala Sri Dr. M. Surya Prasad.
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Conception and Content of Bhajan

.....N.RAJAGOPALAN, IAS (Retd.)

It is difficult to gather a comprehensive impression of India without its grand, massive temples [in delirious, wondrous numbers], endowed with architectural, sculptural and painting marvels of fabulous dignity and beauty, spiritual lore and message, music and other arts. Three basic features viz. Religion, an inborn urge for spiritual elevation and a magnificent array of sages, seers, bhagavatas, artistes etc. characterize Indian life with devotional music as the sheet anchor, summum bonum and the tour de force of all activities. Devotion and Indian way of life are as inseparable as devotion and music. The intensity may vary from time to time, re-

gion to region, from the expressive and explosive to the subtle and symbolic but the arterial lifeline has never been and may never be, fragile. It shall never allow itself to be subjected to amputative surgery. Spiritual endeavour and music have been like the Siamese twins in Indian life difficult to segregate or isolate each other.

Just an instance in proof of it. About three decades and a half back, I was with a rationalist—a very elegant term for an unbeliever! — -Minister at Dhanushkodi, a sacred spot highlighted in the song of Thyagaraja, “Koti nadulu Dhanushkotilo nundaga” [Todi]. Unconsciously, he sprinkled the water from that junction of the triple

oceans on his head and body! That involuntary, inborn and most selective native action betrayed his Indianness. He could presumably ill-resist the surging urge! His Indian birth had continued to nourish and exercise its hold on native beliefs and faith notwithstanding his later, new-found inclinations and transformation.

Veda goshtis chant the musical Sama Veda: bhajan goshtis perform the sampradaya -traditional -bhajan and Tevaram [Tamil hymnal songs] goshtis sing the devotional, wisdom-soaked Tamil hymns of apostles. These constitute the nucleus of the ageless triple practice.

(Concluded)

The Musical Soul

Music, in its essence is the art which depends, more than every other art, on the sense. The naïve error of the harmonic theory (which, besides, was not exactly formulated before 1722) was to confound the means and the aim and to take the means for the aim.

Music is the art which is most intimately based upon the sense, that is true, but the aim of music, as an art is, I think, not the expression of the senses, but the expression of the soul, (if we wish to employ these convenient dualistic terms). Otherwise, we can say, it is not the primitiveness, but the complexity of the soul which creates the musical art.

The more or less primitive emotions find more perfect manifestations that music. Musical art proves its full power only if music is the entertainment of the soul, cleared from the influence of the outer world, of the soul with itself. “A soul which is so complex that nothing in the world can satisfy besides itself, that is the musical soul, that is the musical soul, that the source of music”

More than every other art, music embraces the whole scale of human emotions, from the simplest to the most refined, from the enjoyment of the ear unto the cries of the soul, which shatters the nerves and yet gives pain to the European ear.” —Alfred Westharp.



Dr.A.H.Ramarao & Sudha Rao page

That young mridangist H.S.Sudheendra is not only a deft mridangist but also a dynamic organiser of programmes was proved when his school of music Suswaralaya College of Music celebrated its four day anniversary celebrations at Sri Devagiri Sangeetha Sabha auditorium in a grand manner. Besides music recitals, veteran khandjira player H.P. Ramachar was honoured with a title of "Suswaralaya Shringa" by Prof. S. K. Ramachandra Rao. Another unique accomplishment was the release of updated version of "Directory of Karnatak Musicians (Karnataka)" compiled and edited by H.S.Sudheendra. This directory is only one of its kind in English to be published in Karnataka. It furnishes a handy information of musicians and information pertaining to Carnatic music under over 50 interesting categories (like vocal, instrumental, ensembles,

.R. E. V. I. E. W. S.

music schools, colleges, organisations, travel agents, Government bodies connected with music etc with updated addresses, phone numbers and e-mail addresses). Sudheendra said that the proceeds of the sale of this directory would go to Artistes' Medical Welfare Scheme called "Kalaashritha Kalpaka". The first copy of the directory released by noted scholar Dr. Aralumallige Parthasarathy was received by seasoned flautist S.A.Shishadhar.

A compact and impressive percussion ensemble comprising the students of Sudheendra followed this. It was a befitting sort of Guru Vandana. Various percussion instruments tuned the ascending notes of Mohana (sa ri ga pa da sa) were handled superbly by the young members of the ensemble. Adi tala with nadai bedhas was expounded in detail jointly and severally. The teermana was very well worked out.

In the following flute recital

A.P.Sarvotham regaled the audience with his presentation of Nata ("Vandisuvudaadiyali"), Nagagandhari ("Sarasijanabhasodari"), a detailed Poorvikalyani ("Gnanamosagarada") and others.

The year long Amritha Mahotsava (Platinum jubilee celebrations) of Saraswathi Sangeetha Vidyalaya now led by Ubhayagana vidushi Shyamala G. Bhave was inaugurated by Dr. APJ Kalam, the President of India at Ravindra Kalakshetra. A three day festival of music was held in this connection. Maestros A.Subbarao and Dr.Prabha Atre were felicitated with the maiden "Govind Lakshmi Puraskar".

Dr. Prabha Atre accompanied by Sarala Desai (vocal support), Ravindra Katoti (harmonium) and Ravindra Yavagal (tabla) enthralled the rasikas with a fine exposition of her favourite raga Shyam Kalyan. This is a curious combination

of Hameer, Sarang, Gowda Sarang and Kedar ragas. The raga was aglow through two compositions. It was an outstanding and haunting exposition. A tarana with lyrics on Lord Shiva ("Mangala dhaama Shiva") and a Ram bhajan by Surdas in Peelu rounded off her recital.

Veteran and versatile singer Shyamala G. Bhave rose to the occasion with the delineation of Charukeshi, basically a Carnatic raga. A composition each in jhap tal ("Na gaavoo ab shyam") and teen tal ("Sumiran kar ab") stood out for her subtle mastery over the idiom. Vijayadasa's "Bhakta jana paalaka" established an intimate rapport with the listeners. A Namdev-abhang sung in Keeravani, Todi and Bhairavi lent fullness to her concert which had the enriching accompaniments of Vasanth Kanakapure (harmonium) and Vishwanatha Nakod (tabla).

On the morning of the second day of

the festival young singer Vageesh Bhat proved his mettle as a merited singer. He surveyed the nook and corner of the raga Miyan-ki-Todi. He highlighted the nuances of the raga both in vilambit ek tal ("E daya") and drut teen tal ("Sach sach"). Vageesh excelled in the



rendition of an Abhang "Utha Panduranga" in a rare raga Shyamrang. Vyasamurthy Katti (harmonium) and Gurunandan Kalyanpur (tabla) were the good accompanists.

The audience at the Bangalore Gayana Samaja auditorium was transported into an ambience of classicism and tradition of Carnatic music when veteran vocalist S.Shankar sang. His vilambakala singing made it possible to enjoy the lyrics of various compositions that he

rendered. The lyrics were beautiful too. The myriad sentiments expressed through poetry came alive with dainty, delicate embellishments. He presented his programme after receiving the title of Gaana Varidhi from the M.A.Narasimhachar Music Foundation during its third annual music festival. Accompanied by Raghuram (violin), N.Vasudev (mridanga) and Ranganatha Chakravarthy (ghata) Shankar never strayed from his allegiance to Carnatic tradition. His deep understanding of the Carnatic genre was evident with his voice being at its resounding best. He seemed to reach the heart of his songs and sang with total involvement. "Sri Maha Ganapathe Surapathe" with chittaiswaras was a



good beginning. Neraval at "Kaarana maam kripaya pahi" was rounded off with short kalpanaswaras. "Nadatanumanisham" (Chittaranjini), "Lavanya Rama" (Bhinnashadja), "Narasimha brovave" (Athana) were sung with maturity of manodharma. While Simhendramadhyama for "Ninne nammitinayya" and Mohana for "Hare Venkatesha" (prefixed with a Ugabhoga "Tanumanadhanagala") were drawn on a wider canvass with several ear-catching bright spots. His range of voice which moved easily over the three sthays was another impressive factor.

On the second day of the festival, versatile violinist A.Kanyakumari excelled in her solo violin recital. Supported scintillatingly by Sukanya Ramgopal (ghata), N. Amrith (khanjira) and Kumar (mridanga), Kanyakumari unleashed fluid music, the phrasings well culled. Fitted with an artificial sound amplifying contraption, she never sounded noisy or

harsh. Her renditions had emphasis on expression, the kalpanaswaras polished and the text rendered in diverse ways. "Vatapi Ganapatim bhaje" (Hamsadhwani) with swarakalpna saw her in fine fettle. She provided a high standard of instrumental



music sans pyrotechnics. I was fully impressed with her approach to that grand ragamalika krithi by Swathi Tirunal "Bhavayami Raghuramam". Each raga in that garland of ragas was delineated and the epitome of Ramayana captivated the rasikas. Thyagaraja's "Sogasu jooda tarama" (Kannadagowla) was crisp. The violinist demonstrated that she was totally home with the nuances of Kapi.

Her alapana had fine gamakas, the catch phrases of the raga underlined, as they should be. There was tana also befitting the alapana. But I was disappointed to miss a matching pallavi. Instead I had to be satisfied with "Janaki Ramana", though presented with profundity of knowledge and bhava.

Here was a powerful technique and voice which admirably measures up to the demanding requirements of laya. An expert exponent of laya, D.Shashikala happily accompanied by Raghuram (violin) and Srishyla (ghata) and young K.V. Ravishankar Sharma's (mridanga) who percussed with gusto tempered with understanding of a singer's needs at accompaniment exhibited her laya and vocal prowess. Her concert was held at Ananya under the "Samskrithika Sowrabha" programme of Dept.of Kannada and Culture.

The rasikas were thrilled to see her singing the well-known atatala Bhairavi varna "Veeriboni", in a

mishra gathi aditala (7x8=56 aksharas). "Sri Mahaganapathe ravatumam" (Gowla) with neraval and taut kalpanaswaras was excellent. Rare krithis like "Amma Dharma Samvardhini" (Athana, Thyagaraja), "Sri Guruguha" (Devakriya, Dikshitar) were crisp and charming. A trickish Dwijavanthi ("Akhilandeshwari") and a proficient raga, tana and pallavi in Raga Vachaspathi were the important landmarks of her brilliant recital. The pallavi "Saptaswara sangeetha rasike raga bhava sahithe" in 11 akshara mishratripatala was embellished with all the traditional flourishes.

An upcoming Bharatanatyam dancer Shruthi S. Sharma gave a good account of her artistry in a performance held at ADA Rangamandira. She is trained by young dancer-couple G.S.Nagesh and Sriranjini Nagesh. It was like a praiseworthy addition to a great tradition popularised by veteran Guru H.R. Keshavamurthy. Though I

was surprised to see some movements like jaaraduvus—which are alien to his tradition, the overall effect was in the positive. Shruthi did full



justice to the renditions. The 3-4-7 patterns in Pushpanjali and alarippu were a delight. Generally we find Shabdhas addressed to Lord Vishnu. But veteran composer Chennakeshavaiah had done a beautiful piece on Lord Shiva ("Shankara Parameshwara"). Shruthi had this on her agenda and came out in flying colours in graphically presenting the Shiva leelaas.

Veena

Seshanna's Kalyani varna is all about a viahothkhanthita nayika who is pining for Krishna. In the first part of the varna the nayika implores her sakhi to bring Krishna to her. His greatness is described through the Drowpadi

maanasamraksha, Geetopadesha episodes in the latter part. A composition by Kavi Bharathi and a Jayadeva Ashtapadi rendered by her vouched for her histrionics. Sriranjitha Nagesh (nattuvanga), Bharathi Venugopal (vocal) and others contributed well to the success of the programme.

In a domain dominated essentially by female dancers it is always a delight to watch male dancers performing with perfection. S. Raghunandan, a grandson of Natyacharya H.R.Keshavamurthy and son-disciple of mridangist, dancer, Guru B.K. Shyam Prakash did proud to his lineage with a brilliant performance at the Yavanika under EFCEP series. Tall, well-built, Raghunandan's Bharatanatyam recital showed a dancer with a fine grasp over rhythm and



laya. Though there was an overdose of nritta part of the dance it was executed with accuracy and confidence. The Pushpanjali, Khamach swarajathi (with a couple of lines of sahitya attached to it), a keerthana from Rama Natakam ("Nee urai pai", ragamalika) and the Ponnaiah Pillai varna in Nattakuranji in the first part of the recital had all nritta segments in them. As far as the dance line and the profile went, Raghu was generally correct, though one would have like more immaculate mukhijas. His smile seemed to have overworked and overdone. His leg stretches and the ardhmandalas were neatly executed. A quietly held torso and hip without excessive jerky hip movements in the tatttu mettus in particular, gave the dance more dignity.

B.K.Shyam
Prakash (nattuvanga),
Bharathi Venugopal (vocal),
Janardhana Rao
(mridanga), Geetha Prakash
(veena) and Vivek Krishna
(flute) were the successful
accompanists.

()

ಸಾಮೂಹಿಕ ಶಿಸ್ತಿನ ಸಂಯೋಜನೆಗಳು : ಸೊಗಸಾದ ಚಿತ್ರಣಗಳು

ಸಂಪ್ರದಾಯ ಬದ್ಧ ಕಥಕ್ ನೃತ್ಯವನ್ನು ನೋಡುವ ಅವಕಾಶ ಕಳೆದ ವಾರ ಏಡಿಬಿ ರಂಗಮಂದಿರದಲ್ಲಿ ನಡೆದ ಎರಡು ದಿವಸಗಳ ಕಲಾ ನಾಡಂ ನೃತ್ಯೋತ್ಸವದಲ್ಲಿ ನೃತ್ಯ ಪ್ರೇಮಿಗಳಿಗೆ ಒದಗಿತು. ಇದೇ ಸಂದರ್ಭದಲ್ಲಿ ವೈವಿಧ್ಯಮಯ ನೃತ್ಯ ಸಂಯೋಜನೆಗಳನ್ನೂ ನೋಡಿದ ಯುಪಿ. ನೃತ್ಯೋತ್ಸವದ ಅತಿಥಿಯರಾದ ಯುವ ಕಥಕ್ ಜೋಡಿ ನಂದಿನಿ ಮೆಹತಾ ಮತ್ತು ಮುರಳಿ ಮೋಹನ್ ವೇದಿಕೆಯ ಮೇಲೂ ಸಫಲತೆಯನ್ನು ಕಂಡು ಕೊಂಡಿತು. ಆದರೆ ಆ ನೃತ್ಯಕ್ಕೆ ಅತಿ ಅವಶ್ಯಕವಾದ ಪಠಂತ್‌ಗಳ (ಭರತನಾಟ್ಯದಲ್ಲಿ ನಟುವಾಂಗದಂತೆ) ಕೊರತೆ ರಸಾಸ್ವಾದನೆಯಲ್ಲಿ ತನ್ನ ಪಾಲಿನ ತೊಡಕನ್ನಂಟು ಮಾಡಿತ್ತು. ಪ್ರಿಮೀಸ್ ರಾವ್ ಅವರ ಸಂಗೀತ ಸಂಯೋಜನೆ ಸಮರ್ಪಕ.

ನಂದಿನಿ ಮತ್ತು ಮೋಹನ್ ಮತ್ತು ಅವರ ಶಿಷ್ಯ ವೃಂದವು ಗಣೇಶ ಪಂದನೆಯಲ್ಲಿ ಸಾಮೂಹಿಕ ಶಿಷ್ಯನು ತೋರಿತು. ಹಲವಾರು ನಾಮಗಳಿಂದ ಸ್ತುತಿಪಲ್ಲವು ಹೇ ಗಣಪತಿಯೇ ನಮ್ಮೆಲ್ಲಾ ಪಿಘ್ಗಳನ್ನು ನಿವಾರಿಸು ಎಂದು ಕೇಳಿಕೊಳ್ಳುವ ಸಾಂಪ್ರದಾಯಿಕ ಸಂಸ್ಕೃತ ಶ್ಲೋಕದ ನಿರೂಪಣೆಯಲ್ಲಿ ಮೇಘಾ, ಸಂಜನಾ, ಸೋಹಂ, ತುಲಾ, ತುಷಾರ್ ಭಟ್ ಮುಂತಾದ ನೃತ್ಯಾಭ್ಯಾಸಿಗಳು ತಮ್ಮ ಕಲಿಕೆಯ ಮಟ್ಟವನ್ನು ಪ್ರದರ್ಶಿಸಿದರು. ಬಲವಂತರಾಯ್ ಭಟ್ ಅವರ ನಟರಾಜ ಕ್ಷಿತಿರಾಜ ಜಗತ್ ಗುರು (ಸೋಹನ್ ರಾಗ) ರಚನೆಯ ಮೂಲಕ ನಂದಿನಿ ಮತ್ತು ಮುರಳಿ ಶಿವನ ವಿವಿಧ ರೂಪಗಳನ್ನೂ, ಗುಣ ವಿಶೇಷಗಳನ್ನೂ ಅಭಿನಯಿಸಿದರು.

ಕಥಕ್‌ನ ತಾಂತ್ರಿಕ ಅಂಶಗಳಾದ ತೋಡಾ, ಪರನ್, ಚಕ್ರಗಳೂ ಮತ್ತು ಪರಮೇಶ್ವರಗಳೂ ತುಂಬಿದ್ದ ಅಂತರಧ್ವನಿ ಮಿಶ್ರ ಫಲವಾಯಿತು. ಸೂರದಾಸರ ಪ್ರಸಿದ್ಧ ಪದದಲ್ಲಿ ಬಾಲ ಕೃಷ್ಣನು ತನ್ನ ತಾಯಿ ಯಶೋದೆಗೆ ವೈಯ್ಯಾ ವೈಯ್ಯಾ ನಟಿ ಮಾಯಿನ್ ಮಾಯೋ , ಅಂದರೆ ಅಮ್ಮಾ ನಾನು ಬೆಣ್ಣೆಯನ್ನು ತಿನ್ನಲಿಲ್ಲ ಎಂದು ತನ್ನ ಪರವಾದ ವಾದವನ್ನು ಮಂಡಿಸುತ್ತಾ ತಾಯಿಯನ್ನು ಬೆರಗುಗೊಳಿಸುವ ಚಿತ್ರಣ. ಆದರೆ ಇತ್ತೀಚಿನ ದಿನಗಳಲ್ಲಿ ಆ ಪದದ ವೇದಲನೆಯ ವಾಕ್ಯದಲ್ಲಿ ಒತ್ತನ್ನು ಸ್ವಲ್ಪ ಮಟ್ಟಿಗೆ ಬದಲಿಸಿ ವೈಯ್ಯಾ ವೈಯ್ಯಾ ಓ ಮಾಯಿನ್ ಮಾಯೋ ಅಂದರೆ ಅಮ್ಮಾ ನಾನೇ ಬೆಣ್ಣೆಯನ್ನು ತಿಂದು ಕೊನೆಯಲ್ಲಿ ತಾಯಿಯನ್ನು ದಂಗು ಬಡಿಸುವ ಬಾಲ ಕೃಷ್ಣನನ್ನೂ ತೋರಲಾಗುತ್ತಿದೆ. ನಂದಿನಿ ಮತ್ತು ಮೋಹನ್ ಅವರೂ ಸಹ ನಿರೀಕ್ಷೆಯಂತೆ ಇದನ್ನೇ ಕೈಗೊಂಡರು. ವಾತ್ಸಲ್ಯ ಮತ್ತು ಅದ್ಭುತ ರಸಗಳ ಸಮಯೋಜಿತ ಪೋಷಣೆ.

ಲಯಬದ್ಧ ಆಂಗಿಕಗಳು

ಜಗಿಯಂತೆ ಓಡಾಡಿದ ನರ್ತಕ-ನರ್ತಕಿಯರು, ಒಮ್ಮೆ ನೆಲ ಮುಟ್ಟಿ ಇನ್ನೊಮ್ಮೆ ಹಾಸ್ಟೆ ನೆಗೆದು ಹಾರುವ ಹೃದಯಂಗಮ ಹರಿಣಗಮನದ ಒಂದು ಭರವಿದ್ಧ ಚಲನೆಗಳಿಂದ ನೃತ್ಯರುತ್ಯ ತಂಡದ ದಿಗ್ಭ್ರಮೆಗೊಳಿಸುವ ಪ್ರದರ್ಶನ. ಸೂತ್ರದ ಗೊಂಬೆಗಳಂತೆ ಚಲಿಸಿದ ಅವರ ಭಾವ ನಿಶ್ಚೇಜ. ಲಯಬದ್ಧ, ಲಾಲಿತ್ಯಪೂರ್ಣ ಆಂಗಿಕಗಳೆ ಮೇಲುಗೈ. ಅದೇನೋ ಸರಿ. ಆದರೆ ಭಾವ ಸಂಪ್ರೇಷಣೆ? ನೋಡುಗರ ಇತಿ-ಮಿತಿಗಳಿಗೆ ಒತ್ತಾರೆ ಗ್ರಹಿಕೆ ಬಿಟ್ಟಿದ್ದು.

ಸೊಗಸಾದ ಸಂಯೋಜನೆಗಳು

ಬಹುತೇಕ ಇದೇ ನಿಟ್ಟಿನಲ್ಲಿ ಮೂಡಿ ಬಂದದ್ದು ಲಂಡನ್ನಿನಲ್ಲಿ ಸದ್ಯ ನೆಲೆಸಿರುವ ಅನಿವಾಸಿ ಭಾರತೀಯ ಪ್ರತಿಭೆ ಚಿತ್ರಲೇಖಾ ಬೋಲಾರ್. ಚಿತ್ರಲೇಖಾರ ಭರತನಾಟ್ಯ ಮತ್ತು ಕಥಕ್ ಪರಿಗಾತಿ ಅವರ ಸಂಯೋಜನೆಗಳ ಸೊಗಸಾದ ಅಡಿಪಾಯ. ಹಲವಾರು ನೃತ್ಯ-ರೂಪಕಗಳನ್ನು ಪ್ರಸ್ತುತ ಪಡಿಸಿರುವ ಒನ್ನೆಲೆಯೂ ಸಹಕಾರಿ. ಅಂದಿನ ತಮ್ಮ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಕಾರ್ಬನ್‌ನ ಕಥೆ (ದಿ ಸ್ಕೋರಿ ಆಫ್ ಸಿ) ಸಮಕಾಲೀನ ಶೈಲಿಯ ಚಿಕ್ಕಿಟ್ಟಿನಲ್ಲಿ ಭರತನಾಟ್ಯ, ಕಥಕ್, ಸಮರ ಕಲೆಗಳ ಅನೇಕ ಚಲನೆಗಳ ಅಳವಡಿಕೆ ಗಮನಾರ್ಹ. ಅಮೂರ್ತ ವಸ್ತುವಿನ ಪರಿಭಾವನೆ ಅದರಲ್ಲಿ ಪ್ರವೇಶವಿದ್ದವರಿಗೆ ಮಾತ್ರ ಸಾಧ್ಯ. ವೇದಿಕೆಯ ಮೇಲೆ ಬಳಸಲಾಗಿದ್ದ ದೊಡ್ಡ ಕನ್ನಡಿ, ಉಪಯುಕ್ತ ಬೆಳಕಿನ ಝಳಕ ಕಣ್ಣುಗಳನ್ನು ತಣಿಸಿದವು. ಶುದ್ಧವಾಗಿ ನಮೂದಿಸಲ್ಪಟ್ಟ ಆಂಗಿಕಗಳು ಸಮಂಜಸ ವೆನಿಸಿದರೂ ಆಹಾರ್ಯ ಮತ್ತು ಏತ್ತರದ ಧ್ವನಿಯ ದೇಶೀ ಮತ್ತು ವಿದೇಶೀ ಸಂಗೀತ ಶೈಲಿಗಳ ಮಿಶ್ರಣ ಎಷ್ಟರ ಮಟ್ಟಿಗೆ ಪರಿಣಾಮಕಾರಿ ಎಂಬುದು ಪ್ರಶ್ನೆಯಾಗಿಯೇ ಉಳಿಯತಕ್ಕಬಹುದು.

“Long Live the Nightingale” ...Garland N. Rajagopalan

{Amavasya, the New Moon day, chose to rob in the dark hours of December 11th 2004 the life of Dr. M.S. Subbulakshmi, the gem and jewel of Classical Karnatak Music who paraded the musical scene for full-well eight decades. The cultured Prime Minister of Bharat hailed her as the Queen of Music while Mahatmaji preferred to hear her recording his chosen song in prose, in case she could not get at its tune, rather than it be sung by others! Kings and dignitaries all over the world were won over by the sweetness of her absorbing voice, the elegance of presentation, the matchless delivery of sangita and sahitya and above all the dignity and image she presented, be it in private life or at concerts or elsewhere. She was pristine grace and composure personified at concerts. Whether it was at the United Nations or the Rashtrapati Bhavan or an Old Age Home for the Hapless, she was in her Bharatiya decor and dignity exuding angelic calm demeanour and graceful rapport. The alluring smile, the winning suavity, disarming simplicity in speech and song left few who would not like to treasure and recall the grace and dignity of her life, her melodic voice, bhava-laden music and her love of the good.

I would recall the lives of Jayadeva and Padmavati, wherein he sang and she danced or she danced and he sang. Such a picture ruled and reigned in the lives of the Bharat Ratna and her patriot spouse, Sadasivam. He provided the plan and inspiration and she excelled to Himalayan heights. She has patronized all noble causes and schemes. Her music radiated therapeutic excellence, spiritual grace and all elusive graces and adornments of bhava and rasa in sangita and sahitya.

Alas! Good and noble lives and deeds last not long as humans wish. We shall miss her much, very much. Of course, she has legated her rare songs which shall remain the priceless treasure of the cognoscenti and the lay. Dr. M.S. Subbulakshmi in physical frame is not there but the Bharat Ratna shall continue to find receptive warm home in the hearts of all.]

Amavasya, the New Moon day, chose to deprive the music-loving world of its Kohinoor, the ‘Rathna’ of Classical Karnatak Music, who was admired, adored, lauded and applauded for nearly eight decades by millions for her inimitable, soulful, involved, *bhakti*-soaked music. Sangita and Sahitya, bhava and rasa flowed in all their affluent pristine grace and grandeur reminding one and all of Thyagaraja’s description of the flow in the Cauvery in his song *Sari Vedulina*. Her music stole the hearts of the cognoscenti and the lay. Her winning smile had eloquent therapeutic message. She carved out for herself a unique image in absolute conformity with the culture, tradition and vision of Bharat, be it personal life, on the concert dais or elsewhere. Honours and titles that flowed throughout her effulgent life like the perennial Ganges failed to change her life-style. Laudatory addresses from national and international dignitaries and forums could not change her mode of disciplined dignity and cultured decor. She aligned herself in personal life with the message of Thyagaraja’s

‘Chakkani raja margamu’. She could have taken to a life of a princess of the richest kingdom. But she opted to be a symbol of Bharatiya grace. She earned the benediction of the Sage of the century, Sri Chandrasekharendra Saraswati Swamigal. Mahatmaji preferred her reciting a song in prose if she had not come across the tune of his prayer song rather than it be sung by others. Presidents, Prime Ministers in and out of India loved to greet her and listen to her music. Her concerts exuding shantam, soukhyam, sivam and mangalam were the ideal for emulation. Her intense spiritual grace was praiseworthy.

Her life with her spouse Sadasivam was a shining gem and jewel of Bharatiya legacy, grace and perfection. I am reminded of the lives of Jayadev and Padmavati-wherein he sang and she danced or she danced he sang. Even so, Sadasivam gave her the lead, message and inspiration and she rose to Himalayan heights.

Religion clarifies that ‘atma’ is immortal. Bharat Ratna Dr. M.S. Subbulakshmi and her music shall continue to live and shine to eternity!! Nation needs their presence.

Estd. 1965

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No.111, Margosa Road, Malleshwaram, Bangalore-560 003.

&

Malleshwaram AryaVyshya Sangha (R.)

present

Nadajyothi Sangeetha Nrithya Navaneetha
(A 40-days' music, dance and cultural bonanza)

From 5-1-2005 to 13-2-2005)

Venue: Sri Kannikaparameshwari Temple premises,
8th cross, Malleshwaram, Bangalore-3.

Nadajyothi Sangeetha Nrithya Navaneetha---Discourses (from 5.30 pm to 6.30 pm)	
6.1.05 to 08.1.05 Kum.Arathi Subhramanya	10.1.05 to 15.1.05 Swamy Abhaya Chaithanya
17.1.05 to 22.1.05 Prof. H. S. Lakshminarayana Bhatta	24.1.05 to 29.1.05 Smt. Rama Srinivasan
31.2.05 to 05.2.05 Smt. B.G.Kusuma	07.2.05 to 12.2.05 Vid.Pavagada Prakashrao

Daily evening programmes from 6.30 pm to 9 pm.

- 15.01.2005 Sat Gamaka -M.R.Sathya Narayana
- 16.01.2005 Sun Shashidhar & Nagarathna Shashidar - Flute & Veena, H.S.Krishna Murthy, N.S.Krishna Prasad
- 17.01.2005 Mon Pankaja Ramachandra – Vocal, C.Madhusudhan, V. Nanjunda Murthy, Ravishankar
- 18.01.2005 Tue Harikatha - Sheethal Jayanth Prabhu & Achal Jayanth Prabhu
- 19.01.2005 Wed Shwetha Lakshman- Bharatanaty
- 20.01.2005 Thu Gamaka –Dr. A.V.Prasanna & Nirmala Prasanna
- 21.01.2005 Fri B.K.Ananth Ram & Amith Nadig – Flute duet, Mattur R. Srinidhi, B.Dhruvaraj, "Kala Jyothi" L.Bheemachar
- 22.01.2005 Sat Harikatha - S.N.Suresh, Ramakrishnaiah, Gopalakrishna
- 23.01.2005 Sun Dr. T.S.Sathyavathi – Vocal, Dr. Jyothsna Srikanth, K U. Jayachandra Rao
- 24.01.2005 Mon Hindusthani vocal- Pandit Madhu Kamath & party
- 25.01.2005 Tue N.R. Harini & N.R. Sharada–Vocal duet, S.Usha, Anoor Anantha Krishna Sharma
- 26.01.2005 Wed Rudrapatnam Brothers –Vocal duet, S.Seshagiri Rao, A.V.Anand, Sukanya Ramgopal
- 27.01.2005 Thu Gamaka - Gangamma Keshava Murthy and Sunanda Gurudath
- 28.01.2005 Fri Padma Adiga – Vocal, C.Prema, Anoor Dattatreya Sharma, H. S. Kapileshwar
- 29.01.2005 Sat Dr. Tulasi Ramachandra (Bharatanaty)
- 30.01.2005 Sun Dr. Sukanya Prabhakar – Vocal, Veena Suresh, N.G.Ravi, D.V. Prasanna kumar
- 31.01.2005 Mon D.Balakrishna, Manjula Surendran, Vani Yadunandan - Veena Trio, Renuka Prasad, B.R.Ravikumar
- 01.02.2005 Tue S.Shankar – Vocal, B. Raghuram, M.T.Rajakesari, S.V.Giridhar
- 02.02.2005 Wed M.S.Sheela – Vocal, Nalina Mohan, Tumkur B.Ravishankar, A.V. Kashinath
- 03.02.2005 Thu Hindusthani vocal- Pandit Raghavendra Gudi, Raju Kulkarni , C.G.Ananthaswamy

04.02.2005	Fri	R.A.Ramamani – Vocal, C.N.Chandrashekar, V.Krishna, T. N Ramesh
05.02.2005	Sat	M.S.Lavanya & M.S.Subbalakshmi – Saxophone, Mysore Rajesh, M.R.Sainath
06.02.2005	Sun	Gudibande Brothers – Vocal, H.K.Narasimhamurthy, H.P.Ramachar, G.Omkar
07.02.2005	Mon	Dr.N.Ramani – Flute, S.Seshagirirao, C.Cheluvaraj, Giridhar Udupa
08.02.2005	Tue	T.S.Krishnamurthy (violin), P.Shivakumar, S. Srishyla
09.02.2005	Wed	Veena - Anuradha Madhusudan, K.V.Prasad, M.A.Krishna Murthy
10.02.2005	Thu	Neela Ramagopal – Vocal, Charulatha Ramanujan, S.V.Balakrishnan
11.02.2005	Fri	Maharajapuram Ramachandran – Vocal, H.K.Venkataram,T.A.S.Mani, B.N.Chandramouli
12.02.2005	Sat	Mysore A.V.Prakash – Flute, A.P.Srinivas, V.S.Rajagopal, N.S.Narayanamurthy
13.02.05	Sun	5 pm: Valedictory of Nadajyothi Sangeetha Nrithya Navaneetha and presentation of Kala Jyothi and Nada Jyothi Awards. 6.30 pm:Tala Tarangini of Karnataka College of Percussion---T.A.S.Mani (mridanga) B.N.Chandramowli(khanjira), Raghavendraprakash (ghata), T.N. Ramesh (Konokol), Chandrasekhar (dholak) and Karthik (dolu).

Remembering Thyagaraja.....

On Pushya bahula panchami day (30-1-2005), the Thyagaraja aradhana is celebrated throughout the country. Veteran musicians through Thiruvaiyaru in Tamil Nadu, where Thyagaraja's samadhi exists, to pay musical homage to the saint-composer. Thyagaraja was a staunch devotee of Lord Rama and his keertanas are a treasure house of true devotion and musical excellence. Besides, the songs are replete with allusions to Ramayana.

Saint Thyagaraja's references to the eternal verities of life prove to the hilt that he was a great interpreter and exponent of Indian tradition. The corpus of his songs is often called —the Thyaga upanishad. His compositions abound with brilliant flashes of humour and sarcasm. Thyagaraja was a saint par excellence. The emotional content of his krithis is often spiced with gentle sarcasm.

The great saint has incorporated Ninda-stuti into his compositions. In other words, his praise of the Lord is in the garb of grouse against Him. In his Krithi "Seethanayaka" (in Reetigowala raga), Thyagaraja questions Lord Rama as to why he has taken refuge in the Olympian heights of Tirupathi. Could it be a pretext to avoid the devotees? "By begging three-foot land from King Baleendra did you not forestall others from seeking favours from you?" he says.

Like other saints, Thyagaraja was not afraid of Yatna, the God of death. To dilute its seriousness and to create an awakening among human beings, Thyagaraja cracks a joke about Yama. He says that even the God of death is worried and has no work at all. For, human beings have thrown in their lot with Lord Rama and they are engrossed in praising Him.

Rama-naama is the Taaraka mantra, which enables His devotees steer clear of the troubled waters of wordliness and its attendant sufferings. He scoffs at those who boast about their learning by just getting a bookish knowledge of Shastras without real devotion to God. Thyagaraja asks Lord Rama why he has not yet bestowed His grace on him and adduces many reasons for His failure to do so. In the same spirit, he asks Rama, "which devotee indeed has gained any favours at your hands?" In the song "Adigi sukhamu" (Madhyamavathi). He quotes the examples of Sita, Surpanakha, Devaki and Yashodha to drive home his point.

Thyagaraja was an uncompromising opponent of Darshanamu seya naa tarama {Narayanagowla} ridicules people who visit temples forgetting God. In his song Dhyaname vara Gangasnaanamamu (Saveri) and Koti nadulu (Todi), he derides ostentatiousness. In short, krithis in poetic parlance are draaksha paaka {distilled essence of grapes} which could be comprehended and relished easily.



L.E.I.S.U.R.E.

S.K. Lakshminarayana (Babu) Page

QUIZ OF FINE ARTS....28

1. What do you know about frets?
2. What do they indicate?
3. The frets are made of _____.
4. Frets of guts are used in _____.
5. Which are the frets used in veena?
6. They are fixed on _____.
7. The frets used in sitar are _____ in shape.
8. How are they secured?
9. What is a fundamental raga?
10. It is also known as _____.

SOLUTION TO QUIZ OF FINE ARTS...28

1. The thin strips of metal placed across the finger-board of the veena, sitar and similar instruments.
2. The swarasthaanas or the positions of the notes in the octave and help in correct stopping.
3. Brass, bronze or silver.
4. Swaragal.
5. They are half-round bars of metal.
6. The waxy ledge.
7. Elliptical.
8. They are secured to the stem by metallic springs or strings of gut passing underneath the stem.
9. A Melakartha raga.
10. A Janaka Raga as opposed to the derivative orjanya raga.

PHOTO QUIZ

What do you know about this dancer?:-



SOLUTION TO PHOTO QUIZ

A highly talented-brilliant and seasoned exponent of Bharatanatyam and Gurrup.

ANNOUNCEMENT

u Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

u The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes-as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.

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ಪ್ರಗತಿಯ ಪಥದಲ್ಲಿ ಕರ್ನಾಟಕ

- ◆ ಸಿಗಟಿ ಸಮಸ್ಯೆಗೆ ಸಂಧಾನ ಮೂಲಕ ಪರಿಹಾರ. ಈ ಸಮಸ್ಯೆಗೆ ರಾರ್ಜತ ಪರಿಹಾರವಾಗಿ ಕೇಂದ್ರ ಪಿಠೇಯಕ್ಕಾಗಿ ಅಗ್ರಹಿಸಿ ಪ್ರಧಾನಿ ಬಳಿ ಸರ್ವ ಪಕ್ಷ ನಿಯೋಗ. ರಾಜ್ಯದಲ್ಲಿ ಇದಕ್ಕಾಗಿ ಪ್ರತ್ಯೇಕ ಶಾಸನ.
- ◆ ವೃತ್ತಿ ಶಿಕ್ಷಣದ ಬೇಡಿಕೆಯನ್ನು ಬೀದರ್, ರಾಯಚೂರು, ಹಾಸನ, ಮಂಡ್ಯ ಮತ್ತು ಬೆಳಗಾವಿಯಲ್ಲಿ ಐದು ಮೊಸ ಸರ್ಕಾರಿ ವೈದ್ಯಕೀಯ ಕಾಲೇಜುಗಳು ಹಾಗೂ ಮಬ್ಬಳ್ಳಿ, ಬಳ್ಳಾರಿ ಮತ್ತು ಮೈಸೂರಿನಲ್ಲಿ ೩ ದಂತ ವೈದ್ಯಕೀಯ ಕಾಲೇಜುಗಳ ಆರಂಭಕ್ಕೆ ಚಿಂತನೆ.
- ◆ ಹೈದರಾಬಾದ್ ಕರ್ನಾಟಕದ ಸಮಗ್ರ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಈ ಪ್ರದೇಶಕ್ಕೆ ವಿಶೇಷ ಸ್ಥಾನಮಾನ ನೀಡಲು ಸಂವಿಧಾನದ ೩೬೧ ನೇ ವಿಧೇಯಕ್ಕೆ ತಿದ್ದುಪಡಿ ತರಲು ಸರ್ವ ಪಕ್ಷ ನಿಯೋಗದ ಮೂಲಕ ಕೇಂದ್ರದ ಮೇಲೆ ಬತ್ತಡ. ರಾಜ್ಯದ ಹಿಂದುಳಿದ ಪ್ರದೇಶಗಳ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಈ ವರ್ಷ ಒಟ್ಟಾರೆ ಒಬಿಪಿಎಸ್ ಲೇಖನಿ ರಚನೆ ಆನುವಾನ ಮೀಸಲು.
- ◆ ರೈತರಿಗೆ ಸಬ್ಸಿಡಿ ವರದಲ್ಲಿ ಬೀಜಗಳ ಪೂರೈಕೆ. ರೂ.೬೮ ಕೋಟಿ ವೆಚ್ಚ.
- ◆ ಬೆಂಗಳೂರಿನ ಆರ್ಕಾಪತಿ ಬಹಾವಣಿಯಲ್ಲಿ ೨೦,೦೦೦ ನಿವೇಶನಗಳ ಮಂಚಿಕೆಗೆ ಕ್ರಮ.
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- ◆ ೭ ನೇತರಗತಿಯವರಿಗೆ ಅಕ್ಷರ ದಾಸೋಹ ಕಾರ್ಯಕ್ರಮದ ವಿಸ್ತರಣೆ. ರೂ.೨೬೦ ಕೋಟಿ ಅನುವಾನ. ೨೫ ಲಕ್ಷ ಮಕ್ಕಳು ಫಲಾನುಭವಿಗಳು.
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ಜನ ಮಾನಸಕ್ಕೆ ಪ್ರತಿ ದಿನ ಸ್ಪಂದನ

ಕರ್ನಾಟಕ ವಾರ್ತೆ